

# The Daily Movie Magazine

THREE FAVORITES IN ONE SCENE



The fans have recently added two newcomers, Billie Dove and Malcolm McGregor, to their list of favorites. Here they are with Lon Chaney in a scene from "All the Brothers Were Valiant."

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Doodle writes: "I'm jealous of you, going to have lunch with Ma Sheik, but then, I'll forgive you, owing to the fact I have also seen Rodolph Valentino in person."

"I'll tell you all about it. After standing an hour outside of New York's leading theatre to see 'The Young Rajah' (eighty-five cents standing room only) first presentation in New York, we finally managed to get front seats in the orchestra. We were nicely settled watching one of those cat sketches (that are an insult to your intelligence), when some one in the balcony applauded loudly."

Knowing it could not be in appreciation of the comedy, a few curious turned their eyes to gaze at the silly one, when suddenly the little old lady (about sixty-five) in front of me rose and waved the edge of a white shirt-waist sleeve calling wildly: "It's my Rodolph! Rodolph Valentino!"

"Instantly the place was in an uproar. All were on their feet; people in the back came running to the front for a better view, and there, way up in the loopee was Ma Sheik. He came to the edge of the railing and smiled so sweetly and bowed so graciously. The call for 'speck' went up."

"He finally fought his way to the stage (with the aid of the officers, and oh, Henri, he's wonderful! He spoke with the most delicious little accent, telling the people how much he appreciated their enthusiasm. In the future he would lend his humble efforts to the better production of his pictures. Oh, Henri, I could never write it. You have spoken with him. You know the wonderful magnetic powers (that you also have) that simply draw you. The people went wild. So we left him to see and enjoy his own picture."

"You know, Henri, while I did not like 'The Young Rajah' nor Wanda Hawley, it showed that Rodolph can also act in social scenes. You know what I mean. Some silly person once said the costumes made him. But you have to admit he was splendid in the variety crew and as a college student."

"When you see Ma Sheik give him my very best love, and ask him how he ever got out of that theatre. My boy friend and I stood one solid hour waiting for him to come out, while my friends stood at the stage door. The rain chased us home. Ask him how he went through the ceiling. Thanks."

"The Turning Worm" writes: "Cannot something be done to effect a thorough housecleaning in the art of the motion picture? It seems outrageous that certain producers and directors should be allowed to continue in their iconoclastic evil, while we sit back and anxiously await the better and finer things which were promised for us many months ago."

"Some time ago, Alla Nazimova discovered a very promising young man, and gave him a chance in 'War Brides.' Since that time, Mr. Richard Barthelmess has risen rapidly until he captured the distinctive heart of every female cinema patron."

"While Mr. Barthelmess was at the height of his brilliancy, and conquering new hearts each day, some of the few of these detestable iconoclasts, with the result that Mr. Barthelmess managed to do 'Tollable David,' in which production, we must say, he showed a commendable failure. When we think back and draw up mind pictures of the handsome, charming Barthelmess, and then see him as the silly mountain boy in 'Tollable David,' wearing those perfectly horrid clothes, we can scarcely restrain a desire to have our fingers grasping the neck of a certain Henry King."

"If this is our promised manna, then it is far better that we continue with the old order, secretly cherishing unanswered prayers for better manna than to have our most promising young pantomimist thus maltreated."

"Not satisfied with this atrocious, coils of fire were heaped on our head in the shape of 'The Hood Boy.' We understand, however, that Mr. Barthelmess recently organized his own company, and as this is, no doubt, a very costly and daring venture, it may be that the coffers did not contain enough to warrant the purchasing of any more expensive clothing, such as was worn in his wonderfully brilliant 'Sonny,' in which we saw the true artistry of Barthelmess."

"One thing in this picture which immediately arrests the attention is his suit with the four-button coat, which has not been worn by the college men for fear that they would look too much like an old man. His hair, always well trimmed on the side, lacked the excessive hair pomade so familiar to us with other young men of the screen. Regardless of this, his hair looks never that of any other actor. And how wonderful his dark, flashing eyes looked in this picture. The picture was a considerable step toward

utterly disregarding the desire of the public to see Barthelmess at his best."

"I'll confess your letter has me puzzled. If it's intended for irony, it's a masterpiece. If you seriously mean it, then I venture the opinion that the future of the movies is utterly hopeless as art if you are typical of movie audiences. Tell the truth: is your letter serious or not? And, for the sake of my respect for you, say it is not."

Walter C. writes: "You certainly struck the nail on the head when you published 'Gentle Ju-Ju's' letter saying that the stronger a man's sex do not admire Rodolph's great love-making. We don't like his niggardliness. It would seem from 'Tollable David' that Mr. King's sole object in his cinema ventures are mercenary, as he spends very little money on his sets, and worse yet, allows so little for Barthelmess' clothes, thus

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was speaking of him?—H. M. N.) I believe one of his best bits of acting was in 'Joan, the Woman,' when the French Count was drunk and Joan was being burned. If I remember correctly, Wally Reid wasn't in this picture, but was in every other picture of the series. His work in 'The Woman God Forgot' (I think that was the name of it) was certainly fine. Also in 'The Blue Stone,' another old picture.

"Nowadays an actor or actress is made a star simply because of his drawing ability. A really great actor isn't one just because he doesn't play to the box office. It doesn't seem fair, but still what is to be done? I really believe, however, 75 per cent of our popular favorites really can act, but have no desire to do so, as their box office influence is better as they are. Most of them have given one or two good performances, but that's all. Still it shows they have it in them.

"But when an actor doesn't do his best for a good many pictures he finds, much to his sorrow, that he can't seem to get back to his old acting.

"Take Wally. Whether a person likes or dislikes him, you've got to admit he has given some wonderful acting to the screen. In the photoplays I have mentioned were bits of art, and his 'Peter Ibbetson' was splendid. Then he made a few good pictures like 'The Charn School,' but 'Peter' was his last good part.

"Since then he has seemed to let himself go. He tried to catch himself in 'Clarence,' and succeeded to a certain extent, but merely to the extent he would have desired, but just the same to a certain extent. Wally still has some good acting left in him, and with a good director, he should stage a 'comeback.' Perhaps his illness will help him, and he will go back with a new vim. Trouble is he has been coming out in far too many pictures. Fans grow tired of seeing an actor so often.

"Norma Talmdie is my favorite. She is one of the most beautiful actresses on the screen, but she is one of the few who combine looks with acting. Her 'Smilin' Through' is a masterpiece, and 'The Eternal Flame' is his best work, outside of the title. If it wasn't for her, however, it would have been a bad picture. The costumes,

settings, acting, were all there, but it certainly dragged—seemed to lack pep, to the picture. I heard many a bored sigh when I saw it. But out of it all was Norma herself! A girl on the top rung of the movie ladder today! "Sorry you didn't agree with me about Valentino."

"In closing I want to say that I enjoy your column just as much if not more than ever!"

(So do I. We can agree on that, at least—and about Norma.)

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MARGUERITE MARSH in "TO FACE"	BALTIMORE 51ST & BALTIMORE, 6 & 8 P. M. 811, 812, 813
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